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# GROUND COVER

NEWS AND SOLUTIONS FROM THE GROUND UP | WASHTENAW COUNTY, MICH.

## COMMUNITY ARTS EDITION



Artist David Zinn created a mural of the iconic scene in movie *Singin' in the Rain* in which Gene Kelly sings, dances, and swings from a lamppost in the rain. Jim Clark, vendor No. 103, participates in the fun illusion on the sidewalk on 5th Street. Read more about Zinn and a class he taught at the Delonis Center on page 3.

THIS PAPER WAS BOUGHT FROM

venmo



@groundcovernews, include vendor name and vendor #



# Welcome to this special edition of GROUNDCOVER NEWS

In addition to the regular monthly issues, Groundcover News traditionally publishes one or two special editions each year where we bring together outstanding materials from our archives focused around a particular theme. This year, just in time for the 2021 Art Fair, Groundcover is excited to publish a special edition filled with new content centered on community arts.

The Ann Arbor Art Fair is a time when the city bonds over artistry, craft and beauty, celebrating works made in both our neighborhoods and far away places. Tourists from around the nation flock to downtown Ann Arbor; these visitors know little of the arts community that inhabits these same streets when the booths

and galleries pack up to leave.

This special edition not only showcases works by our Groundcover vendors but artists and creatives in the greater Washtenaw community. We sought to challenge the idea of what “art” is and is not. We aimed to uplift art practices of all kinds — poetry, sculpture, painting, public art, performance art and more.

This edition also spotlights programs that facilitate the creation of such works. Turn to pages 6 and 7 to read about Youth Arts Alliance and notice the incredible pieces born from their healing-centered arts programs. On pages 10 and 11, read about the University of Michigan’s Prison Creative Arts Project and its resilience during COVID-19.

As always, we desired to link personal narrative to the experiences we all share as a community. On page four, in “The Woody Allen mural was the first mural I ever saw,” David Winey takes us on a walk through the Ann Arbor Art Fair in the 80s, providing a new perspective on the importance of controversial public art.

On page 3, in “Artful Omissions,” Lit Kurtz explains how art can “be a bridge to unite disparate groups both economically and by opening the barriers to communication.” Whether you are visiting Ann Arbor for the first time for this special Art Fair weekend or have been a local since the founding of Groundcover News in 2010, we hope you find something in this paper that sparks

a conversation, makes you smile, or connects you to our community.

For most pieces included in this issue, the participation doesn’t have to end with buying this paper. If you are interested in getting connected to an artist, purchasing a piece of art, or getting involved with a certain agency, look for contact information on each page. Or of course, reach out to us at [contact@groundcovernews.com](mailto:contact@groundcovernews.com).

Enjoy!

Lindsay Calka  
Publisher

## Art and the artistic process

**ANDREW TEBEAU**  
Groundcover contributor

With our communities slowly returning to normalcy, events like the Ann Arbor Art Fair are a subtle reminder of the creativity that constantly surrounds us. For individuals who are able to attend this year’s art fair, it is a fabulous opportunity to analyze creative work with a new perspective. Although our lives have been

drastically changed over the past year, the creative world, in my opinion, wasn’t all that different.

As a student at the University of Michigan’s School of Art and Design, my initial response at the start of the pandemic was to think about all of the opportunities I was going to miss out on. In a field that requires an incredible amount of hands-on learning, I was struggling to figure out how I was going to continue to strengthen my

craft. However, this wasn’t the case. Being removed from a collaborative setting and working independently revealed the value of an educated process. It presented us all with an incredible opportunity to be independent, honing in on the specific attributes of our processes that are fundamental to creating successful work.

Whether you consider yourself creative or not, when you’re exploring this year’s art fair, I challenge viewers to

look past the physical beauty of the work. Instead, visualize the process behind the creation. A creative individual’s process is, in a sense, that individual’s identity. It speaks to who they are, how they work, and the type of work they produce. An understanding of the artist’s process will not only give you a better idea of the person behind the piece, but it will also give you a deeper appreciation for the work as a whole.

## GROUNDCOVER

### Mission

Creating opportunity and a voice for low-income people while taking action to end homelessness and poverty.

**Lindsay Calka** — publisher

**Michael Corrigan** — resource specialist

**Catherine Nouhan** — editor

Street newspapers like Groundcover News exist in cities all over the United States, as well as in more than 40 other countries, in an effort to raise awareness of the plight of homeless and combat the increase in poverty. For more information, visit <https://insp.ngo/>

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# Artful Omissions



**ELIZABETH "LIT" KURTZ**  
Groundcover vendor No. 159

Like many venues across society, it is unfortunate that the Ann Arbor Art Fair and many other exhibits do not seek to include a more diverse range of artists, specifically those who have experienced homelessness in America.

What makes it more profound is the fact that many homeless individuals have lost their hold on the mainstream as a result of their creativity, making it difficult for them to function in what has been referred to as a left-brained, analytical, linear world of education and often jobs.

It would not be far-fetched to suggest that most people experiencing homelessness are right-brained. Often the day-dreamers are never quite prepared with the correct answer when called upon by a teacher. They suffer from curricula that are not designed with the creative student in mind.

Combined with other obstacles, it is little wonder that some of these people often slip through the system and find themselves on the street.

Conversely, many people connect with their artistic inclinations while trying to survive the life-altering experience of homelessness.

To dismiss the homeless experience from art exhibits robs the public of the full range of human experiences in America and beyond. Yet the homeless population remains an enigma and there is an absence in the representation of their art or lives in mainstream art collections.

It is missing even in so-called "street art" where people who are struggling to survive on the streets are not depicted. Take for example Starbucks in Seattle where even though they named a recent collection "Street Art," it failed to connect with the homeless crisis in its represented works.

There are stunning representations of the unique landmarks that define that region yet there is an absence of the people whose souls struggle to survive within those serene vistas. The well-known destination of Pike Place is seen from various perspectives yet the very real presence of street survival is decidedly absent.

Those living in tents with no running water are not included. There is no depiction of the woman who labors through the street weighed down with all of her

belongings stuffed into a large bag. The ubiquitous image of the person holding up a sign asking for assistance from passers-by is missing from the available selections.

This makes for a portrayal that is far from being authentic representations of American street life. Ignoring the realities of homelessness creates a void and thereby robs the viewer of a complete perspective of city streets.

Similarly, a Chicago Street Art Tour has 65 curated pieces but none offer even a glimpse of the homeless crisis. Yet people experiencing homelessness are often those who live and work on the streets.

Even more troubling is the idea that the homeless artists who struggle on the streets are not compensated for their work in any significant manner. The rigorous process of getting one's work placed in art galleries is unattainable to the person who lives on the street, who has virtually no connections to the networks that would make their work visible.

In the rare instances where their work is curated, it lands in an obscure setting where the general public has little knowledge of it.

This is what is so disappointing about the Starbucks corporation that promotes itself as a haven for all but fails to connect with the homeless population on any meaningful level. Art venues such as this could use their influence to commission art by homeless individuals so that art becomes a vehicle for making a livelihood.

Although few places have curated the homeless individuals' art, it did not prevent at least one artist from using his talents to procure an income and realize success from his work.

Jon Masters from Pensacola, Florida was able to scrape up enough money through panhandling to purchase his art supplies when he lived on the streets there. The forty dollars that he made in 2015 turned into a profitable business; there was a high demand for his unique creations.

While there remains a disconnect between the homeless population and the housed, art could certainly be a bridge to unite these disparate groups both economically and by opening the barriers to communication.

Purchasing a piece of art from a person in the homeless struggle not only connects you with the crisis but may ensure that a person not only finds purpose but a way to extract one's self from homelessness and live a meaningful life.

Going forward, homeless advocacy must demand that any art depicting the streets of America be inclusive enough to represent all aspects of the streets and not continue to make the glaring omission of the very people who give the streets life.

# Art for heart's sake: ArtBreak at Delonis with David Zinn

**SUE BUDIN AND GENEVIEVE SHAPIRO**  
Groundcover contributors

*Originally published in Groundcover News, July 2018*

"Add lots of little critters," said one participant. Another said, "[If I could add to this picture], I would have him looking at something beyond because he's curious." These are two of many comments made by people engaging with art on May 16 at the ArtBreak Studio.

ArtBreak is a weekly drop-in art program serving people who are homeless, and those at risk of homelessness, at the Delonis Center — the overnight shelter located in Ann Arbor. Sessions are on Wednesdays from 1:30-3:30 from September through May.

David Zinn, well-known chalk artist whose whimsical characters grace the sidewalks and walls of Ann Arbor, led the May 16 ArtBreak session. Zinn began by telling stories of his own experiences with art from when he was a child. Art provided a refuge and a means of creative expression for a shy boy.

Zinn put participants at ease by giving an example of how to overcome obstacles — a lesson in art and also in life — explaining how he created an animal called a "dogtopus." "I can't draw dogs' knees. They come out all squiggly. So I had two choices. I could dedicate time and hard work to learning how to draw them correctly, or I could just draw a dogtopus."

Papers and colored pencils were handed out and then Zinn described a "Doodle Battle." This involved making a scribble/doodle and then passing it to the person on the left. Once this was done, Zinn encouraged them to find something in the scribble — a face, animal or fantastical creature — by turning the paper. They got to work and produced some incredible images: an elephant-like creature, sailboats, an exotic cat and many more.

Zinn coached, "You need emotion. People react to faces. Want to add power to a drawing of a flower? Draw a face on the flower."

Then it was time to go outside. The group was given permission to draw with chalk on the sidewalk and building. They riffed on their drawn images or came up with something new. The place burst with color, animals, faces, birds and trees.

Some made use of nozzles and pipes attached to the building to make faces, taking Zinn's advice to see "obstruction as opportunity." People were so involved that they didn't want to stop at the official time.

This is but one example of art projects designed by artists who volunteer their time and often, materials, to ArtBreak, founded last year by Becki Spangler, a retired social worker who puts enormous energy into the program. Her flyer states: "Creative self-expression inspires joy, feels productive, and allows a positive outlet for what's pent up inside — and it is good for the soul." This was evident from the faces and conversations and laughter around the table and outside. Spangler said one participant told her that this activity "gets him through the week."

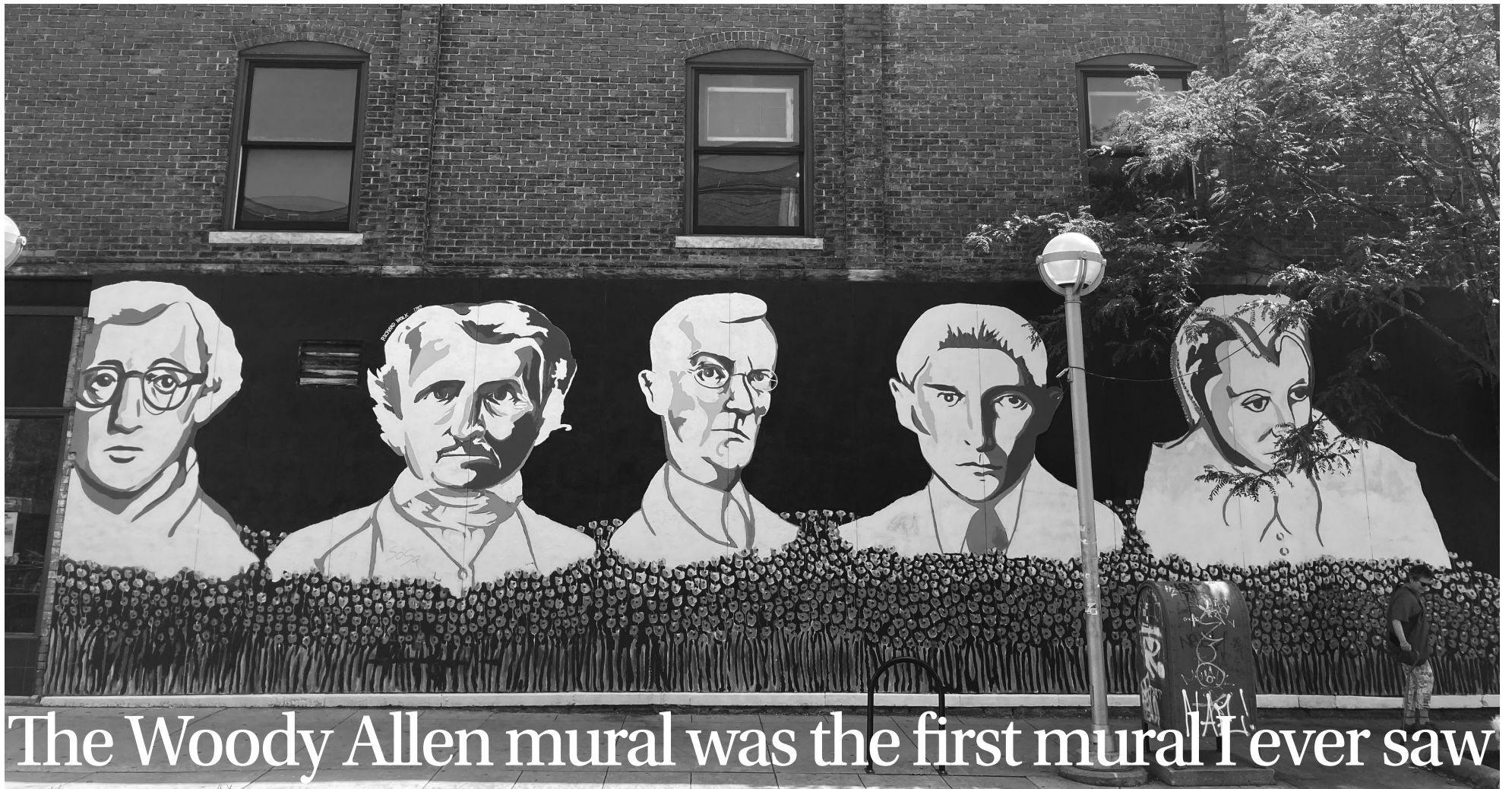
At first, Spangler said, people sat separately and didn't engage with one another very much. There was sparse attendance. But now, everyone sits together at one large table, interacts easily and often offers comments and support for each other's work.

To learn more about ArtBreak, to volunteer or donate, go to their website: [www.artbreak.studio](http://www.artbreak.studio).



**Street art by David Zinn**





**The Woody Allen mural was the first mural I ever saw**

The Bookstore Mural, was painted by Richard Wolk in 1984 on the north-facing wall of the Potbelly's that sits on the corner of State and Liberty Streets in downtown Ann Arbor. The mural was commissioned by the former occupant of the building: bookstore David's Books. The figures painted are Woody Allen, Edgar Allan Poe, Hermann Hesse, Franz Kafka and Anaïs Nin.

**DAVID WINEY**  
Groundcover contributor

It was summer 1985. I stepped out of the car with my skateboard, looked around and soaked in the city. The sun was bright and the air was fresh and clean. There were so many trees. I looked to Brian and his father.

"I've never seen a mansion before," I said.

They both chuckled. Brian did this all-knowing headshake which reminded me of my naivety. He was two years older and in high school now. I punched him in the arm.

"What? They are fraternities and sororities," he said.

"Really?" I asked, my interest piqued. All I knew about fraternities was from the movie *Animal House*, and I knew I wanted to be in one. The week before I had swallowed a goldfish at a church retreat for practice. I was telling the girls, "I want to be in a fraternity when I go to college, and I know they are going to make me do some weird stuff." I was really impressing them — so thinks the 13-year-old mind. I could still feel the eyes of the fish on my throat as it went down.

"Let's go," Brian said, throwing his skateboard down and landing a flip kick. He's off. I dropped my own board and hurried to catch up with him. He's good and can do all kinds of tricks. He had a wooden board with awesome trucks, and wheels

you could spin and seemed to go on forever. I had a cheap plastic one. It worked for me. He looked over his shoulder and motioned for me to



**Ad for Bagel Fragel, formerly The Bagel Factory.**

follow him. We had this routine down: skate and take in the sights. We started on South University Street. He pointed to The Bagel Factory where he had mentioned the Fragel — deep fried raisin bagels tossed in a sugary, cinnamon mix after the fryer. They sounded great.

The crowd began to thicken — this was the fun part, swerving in and around Art Fair attendees. We passed by the artists' tents filled with art. We had no interest in that. The first goal was to get to Discount Records.

Our common interest in music was the Beach Boys — whom we would sing a few nights a week on his porch

at the top of our lungs. We were two kids without trained voices who tried to sing the harmonies and melodies. Yet we recognized, even then, the complexities of The Beach Boys. We would also have to defend, many times, that, "they are the best!"

We planned our record store tour. First, Wazoo — an hour there. Then Discount — another hour. Who spends hours in a record shop? I was into Depeche Mode, Culture Club, U2 and Howard Jones. Brian was into The Cramps, Suicidal Tendencies, The Smiths, and Meat Is Murder. I had no idea what Morrissey was talking about until college!



**Discount Records in downtown Ann Arbor.**

We turned the corner and there was this huge mural. It was the first mural I had ever seen. It towered above us. I didn't know the people who were in it. I liked the colors. I figured the people must be *somebody* — as the University of Michigan was

a prestigious school. And they must be important since it was next to David's Books.

Fast forward three years. I was sixteen. I could drive. Monday nights brought me back to Ann Arbor because of Alternative Music Mondays at Nectarine Ballroom (not Necto quite yet, even though it had a certain flair and prestige). My friends and I had just finished a song of slamming (slam dancing is an art form in itself). We were cooling down, walking from the club under the lights and marquee of the Michigan theater. Across Liberty Street, I caught a glimpse of what seemed to be hiding in the shadows — *that mural!* I had forgotten all about it!

Who were those ghostly figures? The contrast to the shaded reds and yellows and greens was eerie and cool. I asked everyone within earshot, "Does anybody know who these people are?" No one knew. This is where my fascination with the piece really began.

Every Monday I would return to Nectarine to dance; see the mural; and forget to look up who the figures were.

Now it's 1994. After a year at Eastern Michigan University, I transferred to the University of Michigan. Never had I thought that I was smart enough to get in. I took a film class on Ingmar Bergman and Woody Allen



# Hope, connection and inspiration — the bread and butter of performance-artist Me-Again

## ME-AGAIN

### Groundcover contributor

I experienced time during the pandemic as a bridge. Feeling as I do that we are co-creating reality with our consciousness, I could sense that this time of global unity, in which we humans were all in the same situation to some degree, was critical to humanity making the big changes needed for our crazy-beautiful species. It felt like Mother Earth was putting us in a timeout, for our own sake. Everyone on earth was dealing with the fallout of COVID-19. As awful as that is, it is also common ground.

It became very important to me to share this idea, to help people see that the pandemic will only be an opportunity for change if we see it as such. The thing about building a bridge is that we get to decide where the far end lands. Where do we want to go, after this? What do we want to see on the other side? Going back to so-called “normal life” would be a death wish for all of humanity.

Since dance is my mother tongue, my greatest joy and best healer, I turned to it to help navigate all the emotional twists and turns of quarantine. Through this process, a character emerged who wanted to tell a story.

This turned into a performance piece which is both dance and poetry. My dance-poem was originally called “The Yinnify Smackdown,” which has now changed to “Invitation to the Bridge.”

The ‘verbifying’ of yin, the feminine principle, helped describe what I saw happening in our world. Namely, that the feminine principles of nurturing, nourishing, listening and being open were finally being valued more widely as our yang-heavy society found itself floundering in its own unbalanced, hyper-masculinity. In the absence of everyday connection, folks were painfully noticing its absence and needing to find ways to care for themselves and

each other. It felt so important to put into words and movement what I could perceive so intensely yet was not hearing in the local, national or global conversation.

This world needs all voices to ring loud and clear, including mine. It finally dawned on me that my ego’s prison-like hold over artistic expression was just absurd in the face of a global crisis. All hands on deck! You too! Let’s go!

To learn more about Me-Again Dance Wellness and for information on upcoming summer performances please go to [meagaindance.com](http://meagaindance.com).

Everybody is welcome!



**“Invitation to the Bridge” was originally choreographed for an Earth Day (April 22) performance at The Ann Arbor Commons (next to the downtown library). You can see Me-Again dance at the corner of N. University and State St. during this year’s Art Fair. Me-Again’s headpiece was made by Margaret Wyngaard. Photo credits: Hillary Nichols.**

## ➔ MURAL from previous page

and learned of their artistry. I walked out of the State Theater having just seen Pulp Fiction — being blown away as to how the movie flipped storytelling — and there was Woody Allen, Kafka, Anais Nin, Poe and Hesse, all great in their own way. I finally knew who they were.

When you’re homeless, at least in Ann Arbor, you walk the same streets every day. It’s a routine: have your meals at Delonis, walk down State Street, stroll past the theaters, look at the murals. At least once a month for a few years, I would ask random passersby if they knew who the figures were. I still do. Only twice were all five names given. Again, very

random but it would bring up conversations about which one, or ones, they knew. And I would ask if they could recommend a work of the artist. A dialogue was created, a sharing of thoughts was had.

When I was asked if I wanted to do an opinion piece on this mural, I totally did! Then I began to do research on the mural, as any good reporter would do. I read all these opinions — strong opinions. The beauty of writing is that sometimes you start a story or an idea, walk around in it, see it from different angles and come out with many different thoughts and views. I grew from reading those opinions.

When it comes to dialogue on public art, first, go ask the artist. That’s my first opinion. Opinions are

simply that — opinions. Secondly, if we were to paint over the mural or any one of those individuals, history — good or bad — is lost. The dialogue that happens every time it’s considered for change will cease to happen. If we cease the dialogue, we are bound to have history repeat itself. And that artist, this human, doesn’t want that history to repeat anymore.

Walk down the street during the Ann Arbor Art Fair. Walk into any booth. What an adventure each of those artists has been on! Was it Rumi who wrote, “Artists are the time. They are waiting for everyone else to catch up,”?

Did he say that? Let’s talk about it.

## GROUNDCOVER NEWS

### 2021 CUSTOMER SURVEY



### We want to hear from you!

Those who participate by 8/1/21 will be entered into a raffle to win 1 of 5 giftcards to local businesses





**Left: Unveiling of mosaic mural at the Washtenaw County Youth Center from workshops taught by Youth Arts Alliance teaching artist Gail Christofferson, 2017. Right: Young YAA artists working on the beginning of a mural inside Ypsilanti Parkridge Community Center, 2017.**

## Youth Arts Alliance provides healing centered arts

**SARAH UNRATH**  
YAA Arts Coordinator

Since 2013, Youth Arts Alliance (YAA) has provided healing centered arts programming to youth and their families across Michigan. Under the facilitation of a cohort of talented, compassionate teaching artists, YAA teaches workshops focused on pin-hole photography, music, expressive arts, mural making, mosaics, zines, screen printing, printmaking, miniatures and so much more. YAA centers the needs of youth who are

incarcerated and youth in communities with limited access to high-quality arts experiences.

### Mission Statement

Youth Arts Alliance provides healing centered arts workshops to young people across Michigan. We consistently redefine what it means to invest in communities, by listening to and taking direction from the young people we serve. YAA's cohort of teaching artists responds to the visions and creative aspirations of

young people, meeting them where they are.

### Washtenaw partnerships

In Washtenaw County, YAA collaborates with youth artists and their families connected to different agencies including Parkridge Community Center, a cultural landmark in Ypsilanti; Our House, a nonprofit supporting youth transitioning out of the foster care system; Washtenaw County Youth Center, a juvenile justice facility; Sisters United Resilient

and Empowered Moms (SURE), a program of the Washtenaw County Sheriff's Office dedicated to supporting mothers whose families have been impacted by the justice system; the Washtenaw County Juvenile Trial Court and Washtenaw County Community Mental Health.

Connect online at:  
[www.youthartsalliance.org](http://www.youthartsalliance.org)  
[www.facebook.com/youthartsalliance2013](https://www.facebook.com/youthartsalliance2013)  
[www.instagram/youth.arts.alliance](https://www.instagram/youth.arts.alliance)

## Our House

Photos from Maker Space miniature models workshop, Winter 2021. Artists were provided with a blank fibre-board diorama, then they used recycled industrial materials from Arts & Scraps (Detroit) to create miniature worlds.



*Dream Room, Alexis Deese, 2021.*



*Proud Little Witch, Rowan McClung-Compton, 2021.*



*Joycelyn's World, Joycelyn Winchester, 2021*



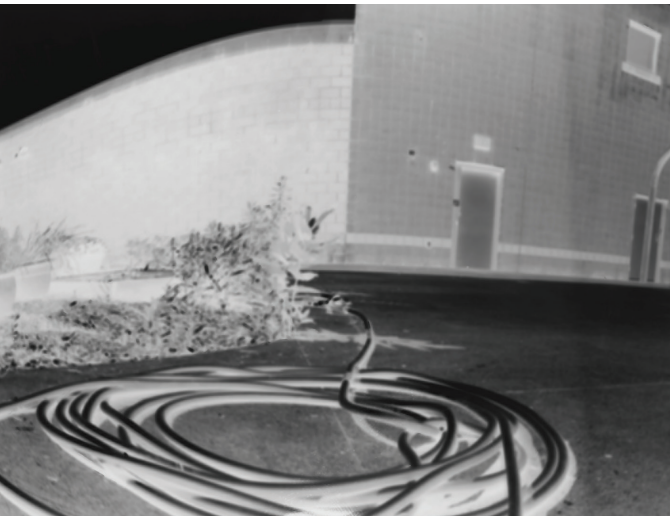
**Artist Joycelyn Winchester adds details to her miniature shoe store.**





## Washtenaw County Youth Center

YAA has been programming at the Washtenaw County Youth Center since 2013, offering programs like the yearly pinhole photography residency, mural making, creative writing and expressive visual arts. Youth in the residential treatment program and in detention have equal opportunities to participate in workshops, which provide recovery credits toward high school graduation.



Pinhole photo, Artist "C", WCYC, 2018



Strawberry Garden, Artist "D", WCYC, 2019



Pinhole photo, Artist "C", WCYC, 2018

## Parkridge Community Center

Since 2017, YAA has offered programming at Parkridge Community Center. In 2018, the In Our Neighborhood Grant from Ann Arbor Area Community Foundation supported programming and the construction of a state of the art music and audio recording studio in a former weight room. YAA has led mural projects, music studio activation efforts, and creative arts workshops during the school year and for summer camps.



Left: Collaborative collage poster made by YAA artists at Parkridge under the guidance of teaching artist Yusuf Lateef. Above left: YAA teaching artist Yusuf Lateef holds down a screen as youth artists screenprint their own designs onto a collaborative poster. Above right: In 2018, Ypsilanti area youth were paid for their work alongside the Washtenaw County African American Subcontractor's Association to create a music recording studio inside the community center.

## SURE Moms

SURE Moms is a support group for mothers of children who are involved in the juvenile justice system or have been affected by gun violence in Washtenaw County. They are supported by the Washtenaw Country Trial Court. Pictured here is the Director of SURE Moms, Florence Roberson, working on a mosaic mural in a YAA workshop. SURE Moms, Parkridge Community Center, youth and staff connected to Washtenaw County Juvenile Probation Department and the Saline High School Art Club all worked on pieces of a mosaic mural that was later pieced together and installed at the Washtenaw County Trial Court (pictured on page 6). Professional mosaic artist Gail Christoffer-son led these efforts.







Untitled, 2017



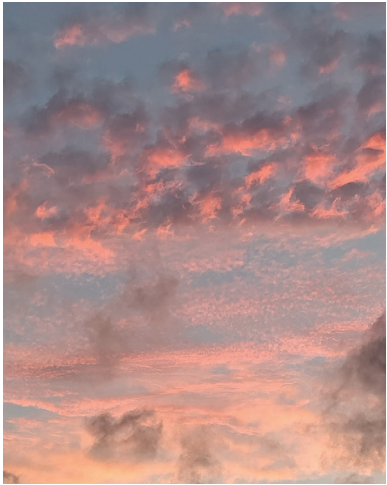
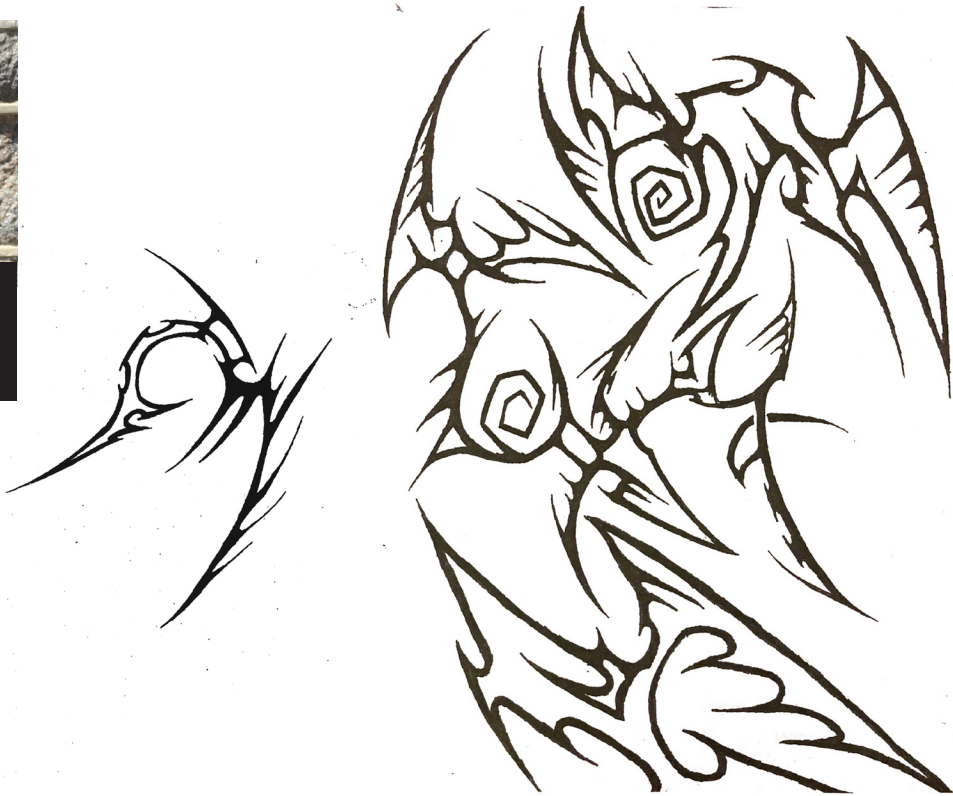
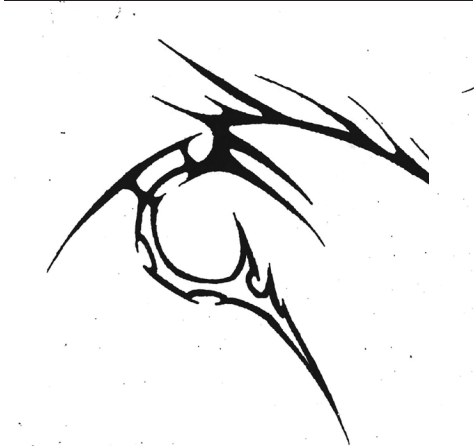
ARTHUR CAREY  
Groundcover vendor No. 364

I made this in an art class at Miller Manor. We used paint to experiment with perspective. I feel inspired to make paintings. I like when people look at my paintings; it makes me feel good.

# Groundcover community gallery



JAMES MANNING  
Groundcover vendor No. 16



Eye for the Sky, 2021



CINDY GERE  
Groundcover vendor No. 279



Unity, 2020



Over the Moon, 2020

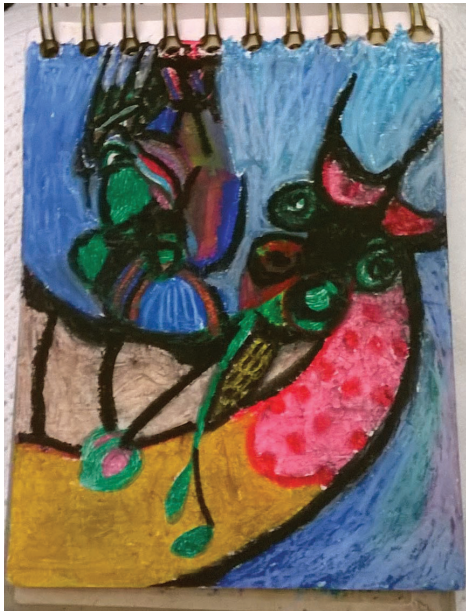
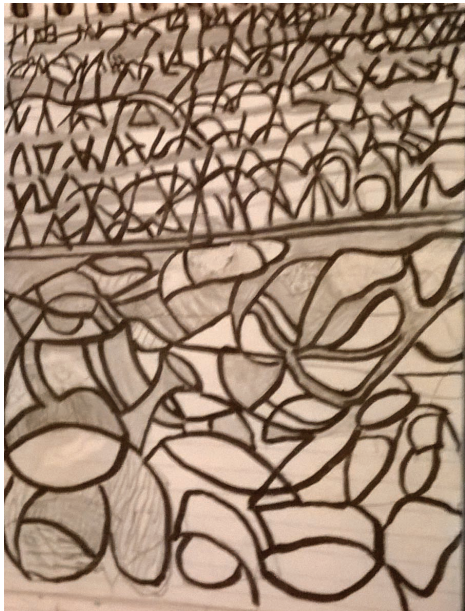


JOE WOODS  
Groundcover vendor No. 103



# Laurie Wechter

Left to right: *COVID-ED* (pencil and marker on paper), *Mopping in Place* (pencil and marker on paper), *Dragon Boat Chrysalis* (oil pastel on paper), 2021.



**CHRISTOPHER ELLIS**  
Groundcover vendor No. 483

I don't remember the date or year — just that at the time of creation I was going through a lot of mental and emotional anguish.



*Beyond Tragedy*



# Angelica Avellaneda-Leiva

*Joe Woods, 2021*

# Marsha Woods

*Back to the Beginning, 2003*





# Prison Creative Arts exhibition undergoes changes due to pandemic

**CYNTHIA PRICE**  
Groundcover contributor

For 24 years, the University of Michigan's Prison Creative Arts Project (PCAP) exhibition of prisoner art was held in person, usually during March at the Duderstadt Center Gallery. In 2020, due to the pandemic, the 25th annual exhibit was not held at all, and this year it took place online, says new PCAP Director Nora Krinitsky.

The digital exhibition (*25th Annual Exhibition of Art by Michigan Prisoners*) still allowed the art to be sold. This component of the exhibit was very popular in the past — resulting in long lines on the day sales opened. The proceeds go to the incarcerated artists. The 2018 show sold over 300 works and took in \$26,000.

## One of the advantages?

PCAP was also able to mount another digital show called *Miniatures 2021: Resisting the Confines of Quarantine*.

PCAP exhibitions debunk widespread myths about incarcerated people that say that they have a limited need and ability to connect with others.

"Art brings people together... through its capacity to tell a community's shared story, to inspire reflection, and form connections that transcend differences," according to a speaker from the Knight Foundation. If the arts are an indication of the desire to reach out, then people in prison excel at connecting. The visual arts show demonstrated a fine breadth and depth of expression.

There are paintings, sculptures, gadgets and fiber arts. The themes run from the whimsical — such as multi-ethnic finger puppets — to the abstract, to serious considerations of such topics as alienation and the consequences of criminal acts.

PCAP, run through the U-M College of Literature, Science, and the Arts (LSA) Residential College, started in 1990 as a collaboration of the university with incarcerated adults, incarcerated youth, urban youth at higher risk of incarceration and formerly incarcerated people. Its purpose was to strengthen the community through creative expression. The visual arts exhibition was originated in 1996 by PCAP's then-director, Buzz Alexander, and his wife Janie Paul, a U-M emeritus professor. That year, the couple traveled around to 16 Michigan prisons to choose the best art they could find.

Since then, PCAP has expanded to include encouragement of and prompts for the works of art as well as for other genres. Currently, PCAP programming and classes include the "Out of the Blue" choir, which performs for prisons, juvenile detention centers and re-entry houses in Southeast Michigan; the production of the *Michigan Review of Prisoner Creative Writing*, an anthology of literary works; the art exhibition curation and workshops, performed since the pandemic through correspondence; and theater workshops, done the same way. With the online limitations at prisons, the correspondence workshops are achieved through snail mail packets.

The difficulty of this slow method of communication is offset by a couple of benefits, said Krinitsky. One is that volunteers have an expanded opportunity to participate along with the students taking the courses; the other is that PCAP is able to reach out to more prisons around the state. "We're able to correspond at prisons that are further away," she said.

PCAP's upcoming U-M Atonement Project course "seeks to begin community dialogues around issues of reconciliation, atonement, and healing after suffering the harm caused by crime and incarceration." Students will be able to choose the genre of art for workshops they'll conduct at prisons, juvenile facilities and community settings.

Krinitsky — who is an instructor at the Residential College and was named Interim Director when former Director Ashley Lucas went on sabbatical — is looking forward to the coming year when she will assume the full PCAP directorship. She comments, "I am a historian of criminal justice, but always with my research it's been a priority for me to spend my time on community-engaged programming — to me, it's a real ethical responsibility."



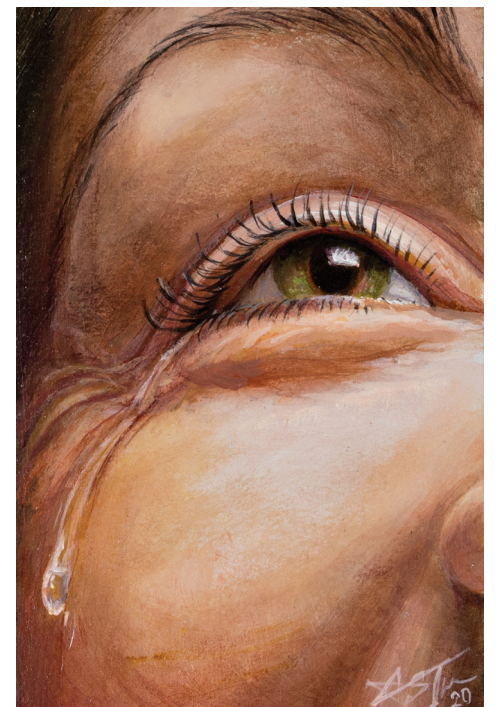
**"Crocheted Motorcycle" by Samantha Bachynski, artwork from the 2019 show.**



**At the 24th Annual Exhibition of Art by Michigan Prisoners in 2019, Justin Alexander Gordon, who was formerly incarcerated, holds his book of poetry "6 mile negus on the honor roll at Michigan."**



**"Mugen no Jyuunin (Blade of the Immortal)" by Bryan Picken from the 2021 digital show, the 25th Annual Exhibition of Art by Michigan Prisoners**



**From Miniatures 2021, "Mad World" by Serge Tkachenko**



**Two very different 3D pieces displayed in 2019: on the left, "Freedom" by Jefferson Few, and at right "Dragon Butterfly Sculpture" by Crowley.**



# Prison Creative Arts Project's 25th annual exhibition goes online

*Originally published in Groundcover News, May 2020*

This spring, the Prisoner Creative Arts Project is celebrating its 25th annual exhibition of art by Michigan prisoners. Since its founding in 1996, PCAP has become one of the largest exhibitions by incarcerated artists in the world.

The show, which was slated for March, has been postponed due to the COVID-19 pandemic, but an online preview, with a limited number of works, is now available. PCAP is exploring several options to reschedule the show at a later date.

"This year there are many new artists, and artists who have exhibited for a few years and are achieving new levels of excellence. It is a continuous process that keeps the exhibit fresh and exciting," said senior curator Janie Paul, who started the annual exhibition in 1996 with her husband and PCAP co-founder, Buzz Alexander.

The exhibition features a broad array of media and subject matter. About 40 University of Michigan volunteers, led by Graham Hamilton, PCAP's Arts Programming Coordinator, drove 3,800 miles to 26 prisons in the state in search of the best works of art created by prisoners.

When selecting pieces for the show, these travelers look for originality based on artistic vision.

"I am always so impressed with what the artists bring to share — and always so enlivened by what they have to say," Hamilton said.

Artists cherish their art materials and find inventive new ways to work with them. Viewing all of the slides from the show, one notes visual themes with both literal and metaphorical meanings. There are countless depictions of home, natural environments and fantasy landscapes. There are beautifully wrought portrayals of ferocious animals, skeletons, portraits of people with organs and muscles surfacing from their bodies, disembodied eyes with falling tears, devils, Jesus on the cross and voluptuous women and men.

Openly or through insinuation, these pieces reflect dreams of peace, privacy, purity and freedom. Violent images evoke feelings of impotence and helplessness. Also common to many pieces is the juxtaposition of poor choices made in the past and opportunities for change in the future; representations of heaven and hell at war within the artist.



**LAURIE WECHTER**  
Groundcover contributor

These themes are not unknown. We see the demons, the goodness, the helplessness and the choices, regrets and also the injustices inherent in being behind bars. Prison artists have a lot of time to look at their lives and portray what they learn and feel. These self-revelations are instructive to all and thus resonate with any viewer.

The tour and slides are such a gift at a time when we are all searching for reasons to be optimistic. One looks forward to a future when we will all have a chance to view these works in person. It will be great to use all of our senses in appreciating these works and seeing how they are curated. It will be a pleasure to see what materials were used, experience their textures in three dimensions and behold accurate colors at actual size.

The 25th Annual Exhibition of Art by Michigan Prisoners is powerful and meaningful to the community at-large and to the incarcerated people who make these amazing pieces of art. Creating art transforms the artist not only through the making of beautiful works. A new sense of self can emerge through the thought, focus and soul-searching that making art demands. This preview and coming show are significant, not only to these prison artists, but to all of us in this community.



**"As A Man Thinketh, So Shall He Do!" by Darius M. White**



**"The Young Men at KCF," by Oliger Merk, inmate at Kinross Correctional Facility**



Using only recycled materials, Robert Holliday created "Truck and Cars." He used cardboard cracker boxes, toilet tissue wrapping, small bits of fabric, potato chip bags and more. "I can use pretty much all the materials that can hit the garbage can," said Holliday in an interview with Nora Kinitsky of PCAP. "This way I can help save the landfill and the environment as well. ... This show allows us to get a break from the dreary environment we're in. There is nothing compared to getting mentally free. And mentally, we're not here when we're working for this exhibition."



# Saying goodbye to Toni Morrison, beloved author

*"Lives of great men all remind us, we can make our lives sublime, and, departing, leave behind us, foot-prints on the sands of time."*

— From Psalm of Life, Henry Wadsworth Longfellow

Originally published in *Groundcover News*, September 2019



Our "Beloved" writer Toni Morrison departed this earth on Aug. 5. She was born on Feb. 18, 1931 in Loraine, Ohio. She attended Lorraine High School before moving to Howard University in Washington, D.C., for college. She did graduate work at Cornell University where she earned a master's degree in English composition and literature.

She taught courses at Howard University and Texas Southern University before accepting a job as an editor at Random House.

Some of us who loved her dearly and thank her for the purity of her craft as an artist visited movie theaters this summer to see the documentary, "Toni Morrison: The Pieces that I Am."

It showed Morrison as a funny, knowledgeable, fearless, humble and lovable literary giant. The New York Times recently said that Morrison inspired generations of writers, artists and thinkers. New York Times staff writer Lauren Christensen said, "Toni Morrison was the greatest chronicler of the American experience that we have ever known."

Some of us have run out of complimentary adjectives to honor this precious American rose. Writer Walter Lippmann once remarked that a poet or writer is someone who uses her lonely courage to share her private feelings in public places. Toni Morrison has shared so many of her thoughts

and feelings with her fellow Americans and the wider world. Love, memory and gratitude help to define our beloved writer. Her impact on culture, especially our understanding of racism in American history, is profound.

For instance, in a posthumous nod to Morrison's legacy, The New York Times recently published a bold challenge to the established American narrative, entitled "Project 1619," recognizing this year as the 400-year anniversary of the beginning of American slavery, "understanding 1619 as our true founding, and placing the consequences of slavery and the contributions of black Americans at the very center of the story we tell ourselves about who we are." Few individuals have contributed more to that collective understanding than Toni Morrison.

Tributes honoring Morrison are pouring in from around the world. They include the following:

"I was a student of Toni Morrison, and more than any prizes or recognition, it has been the greatest honor of my life as a writer." — author Mohsin Hamid.

"With grace and wisdom, she respected, represented and rendered the beauty and complexity of the black experience." — author and academic Henry Louis Gates.



Toni Morrison in 2013. Photo: West Point - The U.S. Military Academy.

"She understood that we, as Americans, are seeds planted in soil tainted by the violence and injustice that tainted the founding of this nation." — author Tayari Jones.

"She has a cosmic serenity that sustained her in a long career as a novelist and as a public person. I prefer her earlier novels — 'The Bluest Eyes,' 'Sula,' and 'Songs of Solomon.'" — literary critic Harold Bloom.

"Toni Morrison was a giant of her times and ours. Her novel, 'Beloved,' is a heartbreaking testimony to the ongoing ravages of slavery, and should be read by all. That her strong voice will be missed in this age of renewed targeting of minorities in the United States and elsewhere is a tragedy." — author Margaret Atwood.

"There are so many great things about Toni Morrison: her humor, her

humanness, her helping hand to so many writers — also, of course, her genius." — author Walter Mosley.

"For weeks you will hear a lot about her life and importance in the wake of her death at 88. Remember this: Morrison was a Midwesterner, raised in Loraine, Ohio, between Cleveland and Toledo. ... Her fiction found its heart in small places." — Christopher Borrelli, Chicago Tribune writer.

"Word-work is sublime because it is generative; it makes meaning that secures our difference, our human difference—the way in which we are like no other life. We die. That may be the meaning of life. But we do language. That may be the measure of our lives." — Toni Morrison, 1993 Nobel Lecture.

## Groundcover Vendor Code

While Groundcover is a non-profit, and paper vendors are self-employed contractors, we still have expectations of how vendors should conduct themselves while selling and representing the paper.

The following is our **Vendor Code of Conduct**, which every vendor reads and signs before receiving a badge and papers. We request that if you discover a vendor violating any tenets of the Code, **please email [contact@groundcovernews.com](mailto:contact@groundcovernews.com) or fill out the contact form on our website** and provide as many details as possible. Our paper and our vendors should

be positively impacting our community.

- Groundcover will be distributed for a voluntary donation. I agree not to ask for more than the cover price or solicit donations by any other means.

- **When selling Groundcover, I will always have the current monthly issue of Groundcover available for customer purchase.**

- I agree not to sell additional goods or products when selling the paper or to panhandle, including panhandling with only one paper or selling past monthly issues.

- I will wear and display my badge when selling papers and refrain from wearing it or other Groundcover gear when engaged in other activities.

- I will only purchase the paper from Groundcover Staff and will not sell to or buy papers from other Groundcover vendors, especially vendors who have been suspended or terminated.

- I agree to treat all customers, staff, and other vendors respectfully. I will not "hard sell," threaten, harass or pressure customers, staff, or other vendors verbally or physically.

- I will not sell Groundcover under the influence of drugs or alcohol.

- I understand that I am not a legal employee of Groundcover but a contracted worker responsible for my own well-being and income.

- I understand that my badge is property of Groundcover and will not deface it. I will present my badge when

purchasing the papers.

- I agree to stay off private property when selling Groundcover.

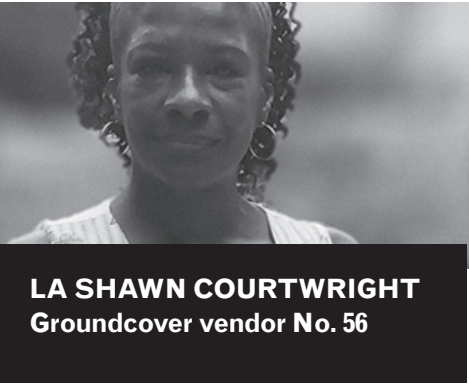
- I understand to refrain from selling on public buses, federal property or stores unless there is permission from the owner.

- I agree to stay at least one block away from another vendor in downtown areas. I will also abide by the Vendor corner policy.

- I understand that Groundcover strives to be a paper that covers topics of homelessness and poverty while providing sources of income for the homeless. I will try to help in this effort and spread the word.



# Unlawful use of force and authority



Corrupt cops on the loose  
What has our nation come to?  
Wreaking havoc on our society  
Although it does not surprise me  
I am and have been a victim of unlawful use of force and authority  
Fabricated, inaccurate incident reports  
In order to ensure false charges,that usually force you  
to take a plea  
Innocent people prone to criminalization  
in order to remain or get free!!  
Many lives are devastated  
losing their families and ability to be  
gainfully employed  
No wonder with the policing agents  
we’ve become beyond annoyed  
Prosecutors not out for justice  
Just want to win their case  
Not considering that they’re ruining lives  
just to keep face  
Police treating with disrespect and assaultive behavior  
When they are supposed be making our lives safer  
So when we see the police and flee  
We’re not acting suspiciously  
We just don’t want to have a chance encounter  
that ends up a tragedy  
Yes, a course not all police are like this  
I understand  
Even though body cams and other video footage show the  
truth  
Further investigation is what they claim  
Are we fools?  
We are not blind  
I’m hoping for a judicial reform  
to get these CRIMINALS out of uniform  
and off our streets!!  
There’s only one set of laws that apply  
Obtaining a policing position to actuate cruelty  
isn’t the answer, nor a reason  
to do what you think is justice and right  
This problem will not end overnight  
This is The United States of America  
a place of democracy and freedom  
Are we really???  
I THINK NOT!!!  
We all see this clearly  
So for the sake of human kind  
Let’s put an end to unlawful  
use of force and authority!!!

*Author’s note: I’ve always written since I was 10 years old and I wanted to be published. I’ve reached my goal to become an author. My book is The Fold— a Collection of Poetry.*

# Opposites



They say opposites attract but who knew we would be so intact  
One day at a time we changed each other’s timelines  
It started with a hey and what’s up  
But deep down we became each other’s come up  
Together we align but God only knew we could make this straight of a line  
As a team we knew we could reach the Moon however we showed everyone it’s  
never too soon  
Everything may have started small but together we are standing tall  
We started on two different paths however we moved on and made the past the  
past  
As a couple we started a new journey and we are hoping it lasts for an eternity.

# Broken People

**RONALD PAGERESKI**  
Groundcover contributor

No place to call their own, an angry world is where they roam.  
I think it’s rotten, that folks are sad and forgotten.  
Homeless people out there all alone, no cards, texts, or calls  
on the phone. Out of society they’ve been hurled,  
broken people, in a broken world.

# All is lost

**RONALD PAGERESKI**  
Groundcover contributor

Rain from the skies, rain from my eyes.  
Loss of you made me weak,  
rain stains my cheek.  
My heart will truly be sore,  
cause I’ll see you, nevermore.  
I know you care not to hear it,  
but you have destroyed my spirit.  
By your wish I must abide,  
although I’m now empty inside.  
I said we were friends, nothing more,  
for awhile you bought that piece of lore.  
For in my heart I always knew,  
the only love for me was you.  
The best to you as you go on your way,  
love, health, happiness, be yours always,  
I pray.



# Ann Arbor gallery provides space for homeless individuals to display and sell their art

**RIA DAUGHTERY**  
Groundcover contributor

The Art on a Journey Gallery just celebrated its two-year anniversary this past May. So what is the Art on a Journey Gallery about? Where can you find it? And how is the Gallery part of a larger picture?

### What is Art on a Journey?

Rose Marcum-Raugh, a self-taught artist, conceived Art on a Journey in April 2019 through Ann Arbor's Journey of Faith Christian Church. Art on a Journey gives unseen local artists the means to develop, design and explore their creativity in the Gallery's studio. It is also a place to display their wares.

In the shared space of the basement of a small church, a small gallery and a homeless ministry organization aim to make a difference in Ann Arbor's homeless community. Currently, they are accepting donations in several areas. These donations will help those who grapple with living on the fringes of society, including the artists.

The gallery offers several 4-foot-by-6-foot wall spaces where artists are showcased. We hope to have a brick-and-mortar gallery front by August — as the waning COVID-19 restrictions will allow more people to volunteer and help shape the gallery.

When a piece of art is purchased, the artists agree to donate 10% of their profit to the gallery. These donations then help the gallery to buy new materials or equipment for the artists to use as they see fit. Therefore, the gallery relies more on private donations to survive than the artists' commission fees.

"It is an uplifting feeling for any artist when they sell a piece of art that they spent hours of attention on details and the materials spent on the art piece," said Marcum-Raugh, art curator for Art on a Journey Gallery, "This is a way to get it out there for the people to see."

### Who are the artists?

The artists of Art on a Journey are mainly recently housed and homeless

individuals. However, some artists are housing insecure, meaning they could be only one financial disaster away from being on the streets or couch surfing. We have had several people who lived in their vehicles or tents in the woods for an extended time, and art was one of the constants in their lives. It was a means of therapy or a way to express themselves while passing the time. In fact, during the pandemic, a few volunteers were able to put together several art kits for the gallery to pass out to local homeless artists.

We have thirteen artists on the gallery's website. One artist had an eye trauma but can render beautifully detailed nature scapes. Another artist collects and crafts his own charcoal that he uses to sketch portraits. One artist uses art as her PTSD therapy aid. There is an artist who is colorblind and paints the world through her color spectrum. One artist can't catch her breath but creates whimsical abstract items and art.

Before the COVID-19 pandemic lockdown, a recently-housed artist offered to sit down with a member of Journey of Faith Christian Church to help choose and create a website to showcase the gallery and give them the means to sell these talented artists' pieces.

This particular artist suffers from mental illness and desires to create something to help with her agoraphobia and depression. Creating a virtual catalog of all the artists' works gave this Artist a feeling of accomplishment. A sense of "use" began to grow within the melancholy Artist as she started making a difference.

That artist was I — Ria Daugherty — who created the gallery's online catalog during the beginning of the pandemic! I worked through Facebook messenger and text to interview each of the gallery's artists and worked with each person to create a unique artist biography that told a story of who they are, their talents, and where they stand in their housing situation.

You can make purchases at [www.ArtonaJourney.gallery](http://www.ArtonaJourney.gallery) from any of our artists. Currently, our gallery is



Cindy Gere and Ben Perraut displayed their work at Art on a Journey's annual sale, May 2021. At the show, titled "The Masks We Wear," art was available for purchase at Journey of Faith Church.

closed for in-person viewing.

### What else does Art on a Journey provide its artists?

The gallery's artists are also eligible for guest services. Everyone who finds New Beginnings Homeless Ministry will sit down to a meet and greet with Rose. Rose is also the Homeless Coordinator at New Beginnings Homeless Ministry. Both New Beginnings and Art on a Journey are located in the lower level of Journey of Faith Christian Church.

Together, they discuss their unique situation and barriers that have brought that individual to New Beginnings. After the guest and Rose figure out the immediate needs, it is then Rose's job to help them find local Ann Arbor community resources.

In addition to the art gallery, New Beginnings guests can access all of the New Beginnings amenities:

- A shower and laundry program.
- The small donation room with men's and women's clothing and small household items.
- A kitchen to cook healthy meals or

grab a few pantry items.

- Wifi and computer access.
- Sewing machines to alter or up-cycle their clothes or even craft new clothing.
- Help finding a safe overnight spot or a spot for a short stay inside their vehicle.

For more information on how you can donate to our causes, or become a part of Art on a Journey Gallery as an artist, email Rose Marcum-Raugh at [Artonajourneygallery@gmail.com](mailto:Artonajourneygallery@gmail.com). Also, if you would like to be a financial supporter of the artists, visit our donation page at [www.artonajourney.gallery/donate-now](http://www.artonajourney.gallery/donate-now). I hope you will take the time to visit the Gallery's website at [www.artonajourney.gallery](http://www.artonajourney.gallery).

Thank you for your support of the Arts.

*All artworks published on pages 14, 15 and 16 are available for purchase. Visit [www.artonajourney.gallery](http://www.artonajourney.gallery) to view prices, artists' contact information and more pieces.*

## GROUNDCOVER NEWS ADVERTISING RATES PACKAGE PRICING

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Full Page	\$495.95	\$669.95	10.25 x 13

- Three Months/Three Issues: 15% off
- Six Months/Six Issues: 25% off
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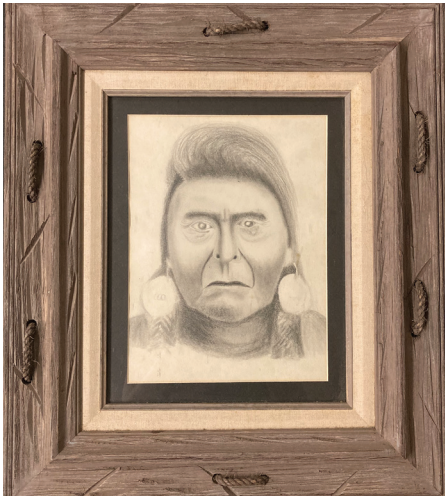


# Sharron Kniffen

Sharron’s technique is modern impressionism, resembling French impressionism. However low-income and jobs prevented Sharron from furthering her art education. “I have not picked up a brush to art or color for about 20 years until Art on a Journey came along.”



Mountain with plains, 2020



Sitting Bull, 2019

# Walt Raugh

Walt equips himself with his Cannon Power shot A400 and shows nature in its entirety through his eyes. An avid record collector spanning the decades, Walt is a big fan of classical music. Bach is one of his favorites. He also likes jazz and bluegrass.



Northern lights of a mountain, 2020

# Ben Perraut

Ben can give humorous appeal to magazine covers, story renderings and party caricatures for a private or business venue. Want beautiful portraits of yourself, family or celebrities or on-the-spot building renderings? Ben is your man for an exquisite painting or sketch!



Man in a canoe on a foggy, misty lake

# Eric Kopicha

To paint, Eric generally uses watercolor, acrylic and pastels but wants to try oil on canvas. “I can make artworks that represent surreal, abstract, realism and spiritual connections that are difficult to comprehend at times.” While in high school, Eric took 3 years of art classes and became good at environmental sculpture. Eric will gladly show you his collection of agates, obsidian and all sorts of stones and gems. In fact, he wants to incorporate rocks into his art by taking some classes. Eric plans to keep making creative art in several areas and learning in the many areas of his interests.



The Distortion



The Odd Couple, 2021

One abstract couple who have a zest for life and are outspoken in the ways they dress, think and act; they’re not afraid to show their emotion. She, the sculpture on the left, only comes out in the daytime hours. The sculpture gentlemen on the right side only comes out at night because of his bombastic attitude on life. Whatever it takes!

# Rose Marcum-Raugh

At Journey of Faith, Rose has the role of Homeless Ministry Coordinator which facilitates the Soaps & Suds program, clothing donations, help in arranging a safe place to sleep/stay and COVID-19 emergency food assistance. Last, but not least, Rose is the curator for Art on a Journey Gallery.



Canyon River, 2021



## Cindy Gere

Cindy is a happy-go-lucky artistic artist, warming greeter of Ann Arbor, and Grouncover vendor who sells at the Sweetwaters on Washington St. in downtown A2. Her work is on display at the Delonis Center in addition to Journey of Faith's gallery.



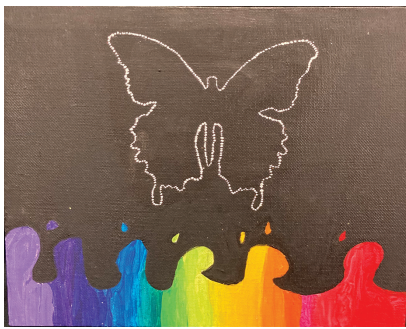
**May Day of Fairies, 2020**



**Happy Bear, 2016**

## Alice Fox

Alice is an abstract artist who is not picky with her choice of mediums and materials. In fact, she likes to get wild and color outside the lines.



**Black Butterfly Rainbowdrops, 2020**



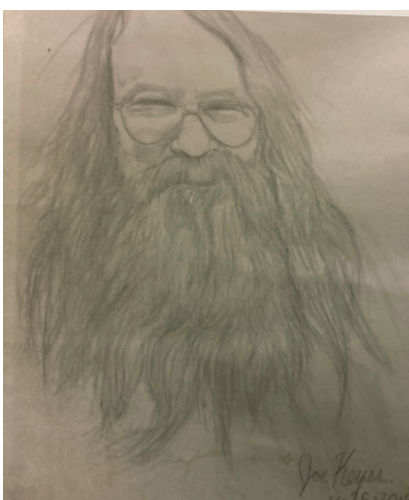
**Star Dancer, 2017**



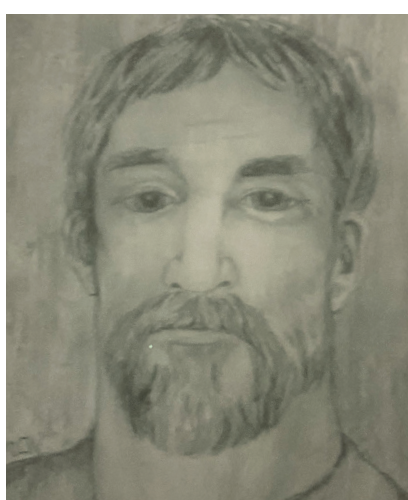
**Gnarly Woman, 2019**

## Bill Sermon

Bill is mostly self taught after spending some time in prison. When he is not drawing people, you can find Bill restoring a house or boosting his green thumb skills with his gardens. A firm believer in homeless and squatter rights, Bill believes that the homeless should occupy vacant houses. Bill plans to save up and buy a little piece of land and a house.



**Portrait on Paper, 2019**



**Portrait on Paper, 2019**

## Ria Daughtery

Every day, Ria pushes herself to create a unique design, trying to bring life to a canvas through an array of colors, or hunches over scribbling over previous designs, trying to bring a depth of emotion and movement to her work. When she isn't painting or drawing, you can find her blindly weaving unique designs into dream catchers. Art, for Ria, is not only about creating something beautiful and new. For her it's also about working on herself, and her health, both mental and physical.



**Strawberry Gnome Garden Camper, 2021**



**Vulnerable, 2020**